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UNIVERSITY OF LOUISVILLE

THE LITTLE THEATRE MOVEMENT IN LOUISVILLE

A Dissertation

Submitted to the Faculty

Of the Graduate School of Arts and Sciences

In Partial Fulfillment of the

Requirements for the Degree

Of Master of Arts

DEPARTMENT OF ENGLISH

by

FRED J. KAREM

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Name of Student: Fred J. Karem

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Name of Director: D. W. Maurer

Approved by a reading committee composed of the following
members:

Representative of the English Department:

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CHAPTER I

1 BRIEF SURVEY OF THE LITTLE THEATRE MOVEMENT

THE LITTLE THEATRE MOVEMENT IN LOUISVILLE

I

A Brief Survey of the Little Theatre Movement

Nature and Purpose The origin of the ancient and of the modern drama is democratic in the finest sense of the word, since it is found in a fundamental need of human nature, public worship. Among the early Greeks the first plays were religious functions performed by the people; so, too, the early Christians dramatized the Easter sequence of the Mass.¹ Gradually in both the pagan and the Christian drama, the religious motive and content gave place to secular motives and secular content, though indeed, the second large phase was educative without being didactic. The Greek dramas of Aeschylus, Sophocles, and Euripides were not only great art, but were also moral and patriotic theses addressed to the people. In like manner the Moralities and even the great plays of Shakespeare were designed to instruct and to elevate the people. It was the "groundling" who fixed the place of Shakespeare. The decline of the ancient and of the modern drama began when the theatre became a place of amusement exploited for its commercial value.²

The little theatre movement of the twentieth century is only one of the many movements which from time to time during these periods of decline have striven to return art to the people and to combat commercialization, for this movement is "the arch foe of commercialism."³ Its democratic character is evident in its personnel, for the term "little theatre" is not descriptive; it might be called more correctly the amateur movement in the theatre in so far as it is the result of the growing activities of

1. Hughes, Glenn, The Story of the Theatre, p. 95.

2. Cheney, Sheldon, The Theatre, pp. 289-291.

3. Mackay, C. D'Arcy, The Little Theatre in the United States, p. 1.

amateurs in the field of dramatic production. It is differentiated from the professional theatre in this: its motivating force is cultural and artistic achievement, not pecuniary gain. In the sense that it is non-professional and non-lucrative, the little theatre had its counterpart in the wagon-stage of the medieval guilds.

Origin Essentially, however, the movement is comparatively new,
in having originated in France in 1887 with the establishment
France of a non-professional theatre by Andre Antoine.¹ So imbued
1887 with the idea of a little theatre was Antoine that he gave up a lucrative
position to devote himself entirely to the venture. Though his pioneering
work failed to repay him financially, it brought him ultimately an honor
prized by Frenchmen above all others, membership in the Legion of Honor.
"He won his fame," Kenneth MacGowan says, "through the opening he gave to
the modern realistic playwright."²

The little theatre idea spread through France even during the life time of Antoine. The Theatre d'Art was founded in 1891; Theatre de l'Oeuvre in 1893; Theatre des Arts in 1907; and, the most notable of all French little theatres, the Theatre du Vieux Colombier, in 1913.³

European The founding of the Moscow Art Theatre by Constantin Stan-
Development islavski in 1898 was the first fruit of Antoine's ideal
outside of France.⁴ Under the leadership of Stanislavski this group made
admirable progress, succeeding financially as well as artistically.

1. Hughes, Glenn, *op. cit.*, p. 257.
2. Footlights Across America, p. 28.
3. Hughes, Glenn, *op. cit.*, pp. 259-260.
4. Ibid., pp. 264-266.

These two ardent theatre lovers, Antoine and Stanislavski, paved the way for a new idea in the theatre. From their pioneer efforts the movement expanded throughout Europe. Germany's little theatre movement has given the theatre a genius, Max Reinhardt, who began his career as an amateur with his famous Kleines Theatre.¹ England, too, felt the movement and responded in 1891 with Grein's Independent Theatre, which presented Bernard Shaw to the theatre.² To Americans the Abbey Theatre of Dublin is, perhaps, best known of all foreign little theatre groups, because the players have toured the States a number of times. Founded by Lady Gregory and William Butler Yeats and financed by Miss A. E. F. Horniman, the Abbey Theatre became a national theatre famous in the world of drama.³

Probably every European Capital had its quota of little theatre groups, presenting all phases of dramatic productions, experimenting and perfecting, until finally the little theatre has taken its assured place in the evolution of the drama.⁴

Little
Theatre
in the
U.S.A.

Although the little theatre movement in the United States began with the visit of the Abbey Players in 1911 the Thalian

Association, an amateur group, produced plays in Wilmington, N.C., as early as 1800. Mrs. Anna Cora Mowatt produced plays in the back parlor of her home in Brooklyn in the early forties and invaded Broadway with a play called Fashions in 1845. Kenneth MacGowan, however, credits Brigham Young with the foundation of the first little theatre in the United States, the Desert Dramatic Association, which produced its first play in 1853.⁵ Ten years later the group built a substantial playhouse.

1. MacGowan, Kenneth, op. cit., p. 24.

2. Mackay, C. D'Arcy, op. cit., p. 7.

3. MacGowan, Kenneth, op. cit., pp. 33-35.

4. Ibid., pp. 25-40.

5. Ibid., pp. 42-45.

Not until 1911 when the Abbey Players of Dublin came to America for an extended tour did the United States become little theatre conscious.¹ The Washington Square Players² and the Provincetown Players³ were the results of this consciousness. They were unquestionably the most stable forerunners of the movement in this country.

The development of the Provincetown Players was parallel to that of the Washington Square Players. They launched upon their successful voyage in little theatre history at Provincetown on Cape Cod during the summer of 1915. The Players converted an abandoned fish house into a theatre and were so successful that they were soon operating a theatre in Provincetown in the summer and in New York during the winter.

Two other little theatres growing out of an entirely different environment came into actual existence about the same time as the Washington and Provincetown groups. These organizations were the Hull House Players of Chicago and the Neighborhood Playhouse of New York. Both grew out of dramatic activity in settlement houses and developed into highly efficient dramatic organizations.⁴

Dramatic activity in religious organizations, or clubs with avowed denominational affiliation, is older than the little theatre movement itself. Recently, however, this activity has been crystallized into definite little theatres. The Catholic Theatre Conference, for example, which was organized in Chicago in 1937 has for its objective the unification of Catholic dramatic clubs into a national Catholic little theatre.⁵

1. Hughes, Glenn, op. cit., p. 360.

2. Mackay, C. D'Arcy, op. cit., pp. 27-38.

3. Ibid., pp. 46-53.

4. MacGowan, Kenneth, op. cit., pp. 47-50.

5. Bulletin Catholic Theatre Conference, Vol. 1, p. 1.

Again dramatic activity in various universities is another phase in the development of the little theatre movement in the United States. Under the leadership of George Pierce Baker, one of the most important university little theatres was founded at Harvard.¹ The "47" Workshop has become significant in amateur dramatics, because Baker's forte being the teaching of playwrighting, the Harvard Workshop has produced eminent playwrights. Finally the first school of acting, directing, and general dramatic production was instituted at the Carnegie Institute of Technology under the supervision of Thomas Wood Stevens.²

With the decline of the "road" the importance of the little theatre has increased until today it is an integral part of our drama, and must be considered by future historians of the drama. It is the only existing means of bringing the theatre to the regions west of Broadway.

The little theatre in the United States has developed along the following four lines: the little theatre founded by those imbued with a love of drama, the little theatre in settlement centers, the little theatre in institutions of higher learning, and the little theatre in its religious aspect.

It is along these four lines, also, that we wish to conduct the present thesis, the little theatre in Louisville. What progress has the little theatre movement made in Louisville? This will be the question, the problem, with which this work will be concerned in subsequent chapters. The study of this progress will include: problems of organization, production problems, and problems connected with public relations.

1. Hughes, Glenn, op. cit., p. 367.

2. MacGowan, Kenneth, op. cit., pp. 47-50.

As the thesis deals with a field that has not been explored, the material has been collected from original sources. The author has been connected with two of the little theatres which will be studied, in the capacity of director for nine years. He has been an active member of the other two for over ten years. He has interviewed many members of each organization;¹ he has examined the available records; and he has consulted newspaper stories concerning Louisville's little theatres. The four major producing organizations constituting Louisville's little theatre to be considered herein are; the University of Louisville Players, the Little Theatre Company, the Catholic Theatre Guild of Louisville, and the Roswitha Players of Nazareth College.

1. Notably, Mr. Boyd Martin, who has been responsible for much of Louisville's little theatre history.

CHAPTER II

THE UNIVERSITY OF LOUISVILLE PLAYERS

II

The University of Louisville Players

Foundation Dramatic activities in universities can be traced almost to the beginning of the institutions themselves. When these activities were linked with the study of the theatre, the university product took on definite little theatre characteristics. This process first came to light at Harvard in 1908,¹ whence it rapidly spread throughout the country. Notable among the early leaders of the little theatre movement in universities were Carnegie Institute of Technology, Iowa, Northwestern, North Carolina, and our own University of Louisville.

Dr. John L. Patterson, dean of the College of Arts, introduced dramatic activity at the University of Louisville in 1911 by organizing the Dramatic Club, the name of which was changed to the University of Louisville Players in 1914 when Mr. Boyd Martin became director.

Development of Plant The College of Liberal Arts of the University of Louisville was located in an old mansion on Broadway between First and Second Streets when the University of Louisville Players were first organized. The Players were allotted a small hall in which they constructed a 12 x 25 foot stage, using church pews as seats in the "house." In this minute theatre known as the Workshop, the Players worked, played, and progressed for eleven seasons.

When the University of Louisville College of Liberal Arts moved to the present Campus at Third and Shipp Streets, an old Chapel was given to the Players for their new home. This Chapel was reconstructed,

1. MacGowan, Kenneth, op. cit., p. 113.

changed into a complete modern theatre, and christened "The Playhouse," The formal dedication took place in November, 1925 with a production of Fernec Molner's The Swan.¹

The atmosphere of the theatre in the Playhouse is greatly enhanced by the famous collection of Macauley pictures which adorn the walls. These pictures were presented to the University of Louisville Players by Mrs. John T. Macauley in order that they might remain permanently in Louisville in suitable surroundings, and surely no more suitable surroundings could be found for the pictures of men and women whose lives were devoted to the stage and the drama than this picturesque little Playhouse which seems steeped in the very spirit of the theatre.

Civic
Enterprises

Ever mindful of the fact that they are a part of a municipal institution, the Players have always welcomed every opportunity to join in civic affairs. It was during the 1918-1919 season that the University of Louisville Players produced Sir James Barrie's The Admirable Crichton at Macauley's Theatre for the benefit of the Permanent Blind Relief War Fund. In appreciation of their assistance, the executive committee of the Fund sent the Players an emblem in the form of a pin, which has since been adopted as the official emblem of the organization. In commemoration of its origin it has become the custom for the Players to award it to members doing distinctive work.

Widening the scope of their activities the Players embarked upon a new little theatre venture during 1923 when they conducted the Little Country Theatre at the State Fair.² The little theatre was conducted in a tent, the stage being a plain wooden platform. Six one-act plays were

1. Louisville Times, November 14, 1925.

2. Courier-Journal, September 11, 1923.

presented, one each hour beginning at two o'clock and continuing through until seven o'clock. Over three thousand people witnessed this new experiment which was one of the pioneer efforts of its kind.¹

The Players' next excursion beyond the realms of their own immediate sphere was the presentation of the old English play, Gammer Gurton's Needle, at the Convention of the Modern Language Association which met in Louisville in January of 1928.² This play which is one of the first written in the English language, was a happy choice for such a meeting and proved conclusively that the Players strive to maintain their purpose for existence, "To provide educational features in dramatic production." That the Players have not forgotten their purpose with the passage of the years is proved by their cooperation with the Woman's Club of Louisville in 1935 to bring Barrett H. Clark, one of the Country's foremost dramatic authorities, to Louisville, where he delivered a public address at the Woman's Club Auditorium.³

Public Recognition

A work well done is a reward in itself; yet it is pleasing for any organization to know that the work it is doing is appreciated by others. On June 8, 1925 the Lion's Club of Louisville in recognition of the value of the University of Louisville Players to the community, established a prize to be awarded to the student doing the best work in dramatics during each season. A fund of \$1,000. was set aside for this purpose, and its income was designated as the Lion's Club prize.⁴

1. The six plays presented were; Neighbors, by Zona Gale; Overtures, by Alice Gerstenberg; The Dear Departed, by Stanley Houghton; Teeth of the Gift Horse, by Margaret Cameron; Op O' Me Thumb, by Frederick Penn; and, The Baccarat, by Alfred Sutro.

2. Alumni Bulletin, February 1928.

3. Courier-Journal, May 11, 1935.

4. See Appendix for list of Lion's Club prize winners.

Local recognition was soon followed by national recognition. As early as January, 1926, The Drama, a magazine devoted to theatricals, carried an article about the Playhouse and the University of Louisville Players. The Christian Science Monitor in its issue of April 13, 1926 printed a picture from The Swan, and featured a story concerning the new little theatre. Drama followed its January story with another in the May issue.

The University of Louisville Players increased their national prominence with the production of Romeo and Juliet during the 1926-1927 season. Drama, Theatre Arts Monthly, and Theatre each carried a story of the production which was one of the most beautiful, amateur or professional, ever given in Louisville. Pictures from A Garden of Memories appeared in the June, 1934, issue of Theatre Arts Monthly and were followed by a news story in the July issue of the same year.

Organization	The University of Louisville Players is an organization within and
Function	the University and under its function, but matters of adminis-
	of
Officers	tration and the management of internal affairs have always been

left, to a great extent, in the hands of the director and to such officers as have been deemed necessary. In the beginning the University charged the director with the organization of the club, and it was he who devised the system of government now in existence.

The usual president, vice-president, and secretary, as well as a house manager and business manager, are elected by the members. Such technical officers as stage manager, property mistress, and electrician are appointed by the director. The group's one deviation from the commonplace in the choosing of officers is the selection of an appointed treasurer who is always a member of the faculty or administrative staff of the University. The titles of the officers are self-explanatory of the duties entailed.

The Some few words of explanation, however, are in order concerning
Three
Departments the three major departments of government; stage, house, and

business. The stage department is under the direct supervision of the stage manager who is responsible for the efficient handling of all such technicalities as properties, prompting, rehearsal schedule, electrical effects, wardrobe, sound effects, and in general all backstage work.

The comfort of the Players' audience is dependent upon the house manager who must see that the auditorium is cleaned and properly heated, that the ushers are well trained and on time at productions, and that the doorman is selected and at his station promptly. He must attend every performance, handle all complaints, and adjust any differences that may arise. Upon the shoulders of the business manager rest the responsibilities of conducting the season subscription campaign, the sale of tickets for each play, publicity and advertising, the allocation of reservations, and the care of the box office.

Membership Any full time student of the University who is in good standing is eligible for active membership in the Players. All students of the College of Liberal Arts are required as part of the student activity to purchase tickets to productions. Broadly speaking, therefore, the members of the student body of the College of Liberal Arts are members of the Players. The membership of the Club has been divided, then, into active and associate members. Active members are those who have been awarded the Players' emblem,¹ while associate members are considered as apprentices in the organization. The highest honor possible to achieve in the Players is the winning of the Lion's Club prize, which is awarded by the director to the student doing the most outstanding work in dramatics during each season.²

1. See above, p. 9.

2. See above, p. 10.

Production Dramatic production at the University of Louisville began
Technique
Transition before the University could boast of a stage of any kind.

School rooms were utilized for rehearsals, and the one major production each season was presented at Macauley's Theatre. When the Dramatic Club became the University of Louisville Players,¹ the Workshop was used for all purposes except the annual production at Macauley's Theatre.

When the University of Louisville Players moved from the Workshop into their present home, the conversion of the old Chapel into a theatre was made possible by the addition of the stage and dressing rooms. Very little of the equipment in the Workshop could be utilized at the Playhouse because of the difference in the size of the stage. After working on the almost miniature scenery used at the Workshop, the building of what might be termed full size scenery was an undertaking and readjustment for the stage crew; yet every stick of scenery used for the first production at the Playhouse was designed, built, and painted by the students.

The Playhouse was completely renovated during the 1935-1936 season, when it became the object of a W. P. A. project. At this time a warehouse was constructed under the stage; the seats, floors, and walls were painted; and a thermostatic heating system was installed.

Scenery Because of the nature of the organization, the membership of the Players is constantly changing, making it necessary for the director continually to teach the rudiments of stagecraft to new members. Despite this change in membership the Players have continued to advance in the art of building sets until at the present time they have used practically every kind of setting in major productions except the constructivistic with which they have experimented only in Saturday afternoon productions.²

1. See above, p. 8.

2. The Saturday afternoon productions are handled entirely by students and are for experimental purposes. Usually the plays are original.

The productions have been chiefly in the conventional box set after the modified naturalistic school which substitutes solid scenery for the painted scenery of the old school. The modified naturalistic school tends even more to realism by having solid doors and windows. Almost every play produced calls for at least one such set.

The first radical departure from the naturalistic setting was in the production of Romeo and Juliet, for which a combination of the unit, naturalistic, and sculptured stage was used. The unit type of setting is so named because the sets are composed of units which may be rearranged to secure entirely different effects. The sculptured setting is made up of terraces, steps, and platforms.

The Players' production of My Lady's Dress required numerous quick changes which were effected by the use of a wagon stage. Two castor-mounted platforms were built just wide enough to fit exactly into the wide arch in the shallow main set. The scenery was set on each platform and rolled into place as needed, making it possible for the stage crew to change the scenery on one wagon while a scene was being played on the other one.

Still another type of set used by the Players was the "jackknife" stage which was used to fade from one period to another. This effect was secured by again using two platforms on castors; but instead of rolling straight on, the platforms were bolted on each side of the proscenium arch and were made to swing in a semicircle until the platform came to rest with its front side against the one foot rise which had been built at the foot-lights.

Other Production Items In order to present a balanced production the Players insist upon authentic settings accompanied by the use of appropriate properties and carefully planned lighting effects. The properties are usually borrowed; although it is sometimes necessary to construct them as they cannot be secured otherwise.¹ The switchboard at the Playhouse is equipped to take care of practically any lighting situations that arise in production, each circuit being equipped with a dimmer and the auxiliary lighting equipment being of the same calibre as the switchboard.²

Since the members of the Players are students and acting must be taught to them, the willingness to work is of prime importance in casting. Plays are generally in rehearsal four weeks before the technical work is coordinated with the acting at the dress rehearsal. The Players have made enviable progress in production, but of equal importance is the friendship and good fellowship which result from working together for a common cause.

Audience The audience of the University of Louisville Players is made up of the general public and students.³ Since the Players are at the same time a little theatre and a self-supporting organization their choice of plays is somewhat limited as they must both conform to the standards of a little theatre and appeal to the public taste. The Players have included in their repertoire classic plays, Broadway hits, and original productions.

1. Examples of such properties were the two-tier chandelier used in Paola and Franchesca, and the lamp used in Romeo and Juliet.

2. The switchboard cost the Players approximately \$6,000.

3. See above, p. 12.

CHAPTER III

THE LITTLE THEATRE COMPANY

III

The Little Theatre Company

After the visit of the Abbey Players during 1911, the little theatre movement became manifest in the United States, and made its appearance in several cities simultaneously. In Louisville the movement began with the formation of the old Dramatic Club, whose existence, although short lived, justified itself in that it was the forerunner of the Players Club, which later combined with the Alumni Players to form the present Little Theatre Company.

Players Club A group of theatre-minded people under the leadership of Nathan

Bloom met March 6, 1917, and, determined that Louisville should have its little theatre, organized the Players Club. The Club limited its activities during the first five years of its existence to the production of original one-act plays,¹ but by December, 1922 the Players were ready to produce their first full length play.² From that time they presented regular seasons of full length plays, but they did not relinquish their activity in the field of one-act plays; these were used to supplement their major productions.³

By the beginning of the 1931-1932 season the Players Club realized that its policy of having a different director for each production was not giving full satisfaction, and it decided to ask Mr. Boyd Martin to take over the directorship of the organization. It was during this season that

1. Among such productions were: The Female of the Species, by Nathan Bloom; Vive L'Emperur, by Judge William Field; and Hans Bublow's Puppett, by Grace Dorcas Ruthenburg.

2. Diplomacy was presented at the Woman's Club Auditorium, December 13, 1922.

3. The major productions included: You and I, by Philip Barry; John Ferguson, by St. John Ervine; The Whiteheaded Boy, by Lenox Robinson; Swamp Bird, by Cale Young Rice; and The Elevator Door, by Credo Harris.

the members of the Players Club and those of the Alumni Players became conscious of the fact that both organizations were working for the same cause and interesting the same people.

Alumni Through the efforts of former members of the University of
Players Louisville Players,¹ the Alumni Players were organized in the fall of 1927 under the sponsorship of Dr. John L. Patterson and Mr. Boyd Martin. The experience which the members of the new organization had gained in their undergraduate days did much to insure the success of an ambitious season;² moreover they filled a necessary place in Louisville's little theatre history; nevertheless by the end of the 1931-1932 season, they were ready for the next logical step in their development; that is, amalgamation with the Players Club.

Consolidation The union of the Alumni Players and the Players Club was effected during the summer of 1932 by an organization committee composed of members of both Clubs. Through an agreement between the Alumni Players and the University of Louisville Players the new Little Theatre Company was permitted the use of the Playhouse for its productions; the first of these, A Damsel in Distress, was presented November 10, 1932. It was a gala occasion with Dr. Raymond A. Kent, president of the University of Louisville, delivering the address of welcome, and the audience receiving with warmth and enthusiasm this new little theatre.³

1. The committee for the organization of the Alumni Players was headed by Ruth Wilson who in her undergraduate days had been one of the most active of the University of Louisville Players. Serving on this committee were George Patterson, Edmund Bottomley, and Hugh Sutton, each of whom had been president of the University of Louisville Players.

2. The Players produced five plays during their first season.

3. Courier-Journal, November 11, 1932.

By taking the best from each of its parent organizations and avoiding their mistakes the Little Theatre Company has developed into the most mature of Louisville's little theatres. In its efforts to realize the expressed mission of all such organizations - keeping alive the spoken drama as exemplified on the stage - the Little Theatre is striving to alleviate the thirst of the individual to whom art and drama are synonymous.

Membership When the Players Club and the Alumni Players merged into the Little Theatre Company, it was necessary to change the rules on membership as the one organization stressed social prominence in its members while the other required its players to be University graduates. The new Little Theatre Company decided that any interested Louisvillian willing to purchase a season ticket should be entitled to membership; however members are divided into active and associate, active members being those who actually take part in the work of the Company and associate members being those who are primarily interested in seeing the results of production.

During the 1935-1936 season the Little Theatre Company inaugurated the custom of presenting an honorary award to the player giving the best performance of the season. This player was chosen by secret ballot, each member voting for the member whom he considered most deserving of the award.¹

Government The administrative body of the Little Theatre Company which is called the Board of Governors is composed of president, vice-president, treasurer, and nine members at large all of whom are elected by a vote of the active members. The executive secretary whose duties include the care of the box office, reservations, and correspondence is appointed by the

1. Elizabeth Wilson was the recipient of the award in 1936 for her performance in Mrs. Moonlight. Philip Hollenbach was awarded the honor in 1937 for his portrayal of Samuel Pepys in And So to Bed. The recipient of the award in 1938 was Homer Burton Blackwell for his role in The Circle.

Board and paid for her services. The Little Theatre also has a stage manager who during the past season has been given membership on the Board of Governors, and a chairman of ushers who is responsible for ushers, doorman, and arrangements for the coffee wagon.¹

Committees The task of recruiting old members and of securing new ones is handled by the membership committee, which is appointed by the president. In the early days of its existence the Little Theatre also used a playreading and a casting committee; however as the Board found that the duties of the playreading committee devolved upon it, and as the casting of plays by committees proved cumbersome and ineffective, both committees were discontinued.

Production Problems The Little Theatre Company is the most fortunate of Louisville's

little theatres in that it has fewer production problems than any other. When the Company was organized, the agreement between the University of Louisville Players and the Alumni Players concerning the use of the Playhouse was taken over by the new organization; thus all of the equipment and facilities of the University of Louisville Players were placed at the disposal of the Company.

As a result the Little Theatre found itself in a fully equipped, permanent home with only one real production problem - that of building scenery in a limited time. Since both organizations usually present five plays per season there are occasions when two productions are being prepared at the same time, and scenery for both plays must be built simultaneously. The stage crew must exert, therefore, a maximum of effort in a minimum of time.

1. In the foyer a small gayly decorated wagon called "The Coffee Wagon" is used for serving coffee and cakes to the audience between the second and third acts of Little Theatre Company productions.

Further reduction of problems is due to the fact that the majority of the members of the Little Theatre, having acquired their training with the Players Club, Alumni Players, and the University of Louisville Players, are skilled in the art of play production and especially adapted to handle efficiently the authentic design and background required for the ordinary box set after the modified naturalistic school that is required for most of their productions.

Plays Since in recent years no road shows have visited the city, the Little Theatre Company has been the link between the public and Broadway. As a result, the Company has endeavored to present the type of plays which will find a ready audience and at the same time to keep the city familiar with the productions in other large metropolitan centers. The Company must be self-supporting, and at the present time that means that it is impossible to take many chances with experiments in the theatre. In most instances only the tried and true box office shows can be produced, as the public from which the organization draws its associate members must be pleased, and in order to please them the Little Theatre must act as Louisville's substitute for Broadway.

CHAPTER IV

THE ROSWITHA DRAMATIC CLUB OF NAZARETH COLLEGE

IV

The Roswitha Dramatic Club of Nazareth College

History It may surprise one who is unfamiliar with the life of religious women to find that dramatics have been popular in convents since their establishment. As early as the ninth century we find Hroswitha, a German nun, writing plays in Latin to be presented by the nuns of her community during their periods of recreation.¹ Here in Louisville, Nazareth College, the only senior college in Kentucky exclusively for women, has followed the age-old tradition.

Dramatic activity began at the College almost simultaneously with its founding in 1920. During 1923 the dramatic activity was organized into a little theatre called the Roswitha Dramatic Club,² which presents two public programs each season, one in the fall and one in the spring. The Club supplements these public programs by promoting the plays presented by various classes at assemblies and by the production of original one-act plays at its monthly meetings.

Membership Being a part of a College for women, the Roswitha Dramatic Club's membership is open only to students of the College. There have been many instances when a male membership would have been beneficial to the Club, and the idea was discussed at the beginning of the organization; but the girls have courageously maintained the tradition of limiting the school's activities to its own students. Membership is open to any student of the College who carries twelve or more hours of College work and is in good standing in her classes. Candidates for membership must "tryout" and be voted upon at the beginning of each season.³

1. Hastings, Charles, The Theatre, p. 96.

2. The Club was named in honor the the German nun, Hroswitha.

3. Constitution of Roswitha Dramatic Club, Articles III and IV.

Organization When the Club was organized, the faculty deemed it wise to allow the students to manage the details of organization for themselves; consequently the Roswitha Dramatic Club was allowed to take root and grow in the soil of its own initiative. The governing board of the Club is composed of president, vice-president, secretary, treasurer, and two advisory members, a moderator who is always a member of the faculty and the director. All officers who fill the technical positions are appointed for each production thus stimulating interest and activity among the members.

Production Problems By the nature of the organization the production problems of the Club are greatly increased. The construction of scenery is at best a somewhat difficult task for girls; but when they have no little theatre of their own in which to work, the difficulty is increased. Until the summer of 1935 the Club used Presentation Academy's Auditorium as its workshop; however during that summer the Auditorium burned and has not been rebuilt; hence the Roswithans are without a permanent home in which to carry on their activities.

When the Presentation Auditorium burned, the Club lost all the scenery and stage equipment which the members had built and purchased since their organization. The scenery required for Columbia Auditorium which the Club used for its major productions, was much larger than that used at Presentation, moreover the members could not repaint or change the scenery belonging to Columbia.

Lack of scenery and difficulty of construction led the members of the Roswitha Dramatic Club to develop efficiency and artistry in the use of drapes to augment the available scenery. One background was used for many productions, the different effects being secured by the use of flats¹ and silhouette pieces in conjunction with proper lighting.² Stage lighting is a somewhat illusive art but spurred on by the lack of facilities in scenery, the Roswithans came to realize the importance of lighting and developed a commendable skill in bringing out the potentialities of a setting by means of effective lighting.³

The major production problem which faces the Club is the portrayal of male roles by young ladies. This necessitates not only the interpretation of the character intended to be simulated but also the assumption of the characteristics and mannerisms of a man.⁴

Plays Because of these particular production handicaps the activity of the Roswitha Dramatic Club has been restricted, at least in public productions, to costume plays or plays with all female casts. The Club has produced at least one classic play each season, but extreme care must be taken in choosing these plays as the public taste must be considered.⁵

1. The members designed, built, and painted an unique setting for their production of Pomander Walk, which was presented in their workshop. Six little houses were very effectively depicted on a stage that measured 12 x 20.

2. The production of the Rivals required a scene using trees which were cut from cardboard and used in silhouette.

3. In Smilin' Through an innovation in staging technique was effected by ingenuity of arrangement and lighting. During the cut-back the College Glee Club was inserted into the action. Small pieces of cheesecloth thrown over the shoulder of the girls gave the effect of the same costume for each one. Coupled with the soft lighting and the singing of the theme song the innovation produced a very beautiful and unusual effect.

4. This includes the lengthening of the stride in walking and the lowering of the voice.

5. The Club has produced such plays as The Rivals, She Stoops to Conquer, Twelfth Night, Little Women, and Everyman. See Appendix for a complete list of plays.

During the formative years of the organization the moderator and director chose the plays to be produced, but now the problem of play selection is left entirely in the hands of the members.

Costume Department The production of classic plays necessitates, of course, the use of costumes. At first the Club rented such costumes as were needed, but realizing that this meant an outlay of money for which there could be no permanent return, the members decided to make their own costumes. The wardrobe has grown with the number of productions until now the Club can costume almost every type of play. Indeed authentic and artistic costuming has become one of the outstanding achievements of the Roswitha Dramatic Club.

Achievements The growth of the costume department is perhaps the most outstanding achievement of the Roswithans, but it is not the only one. The Club is self-supporting, and considering the type of play produced and the limited membership this is no mean feat. The Club has, moreover, from time to time made substantial donations to the mother institution.

CHAPTER V

THE CATHOLIC THEATRE GUILD OF LOUISVILLE

V

The Catholic Theatre Guild of Louisville

Inception Drama and the Catholic Church have walked hand in hand many times during the course of history. The Church was directly responsible for the revival of drama in the Middle Ages, when it was sorely in need of a friend. In our present era, there are indications that the Church and the drama will again be linked through the numerous Catholic little theatres such as the Catholic Theatre Guild of Louisville.¹

In the early part of December, 1931, the Alumnae of Nazareth College produced a play for the purpose of aiding the Alumnae Association in a drive for funds. At the termination of the production the idea of a little theatre organization was presented to interested members of the Alumnae, and out of their enthusiasm grew what was then called the Nazareth College Theatre Guild.

Change During the summer of 1933 the name of the organization was
of
Name changed to the Catholic Theatre Guild of Louisville, and the
scope of the Club was widened to make it civic.² Two years later in February of 1935 the Guild was incorporated and became the Catholic Theatre Guild of Louisville, Incorporated, under which title it is still operating.

National When the Catholic Theatre Conference met at Chicago in June,
Affiliation 1937 and at Washington, D.C. in August of the same year the
Catholic Theatre Guild sent delegates, and when the Conference was organized the Club became a charter member and its director was appointed regional chairman for the Kentucky-Tennessee Area.

1. A survey of Catholic Participation in dramatic production was made at the Catholic Theatre Conference held in Chicago, June, 1937. The survey indicated that more than five hundred Catholic organizations in the United States were engaged in little theatre work.

2. Courier-Journal, July 29, 1933.

Until the summer of 1933 when the Guild changed its name, the membership of the organization was limited to graduates of Nazareth College and young men whom they invited to be members. When the Guild decided to become a civic theatre, membership was thrown open to any Catholic in the diocese; however the Guild retained the right to reject any applicant who for any reason was considered undesirable.¹

Organization When the Guild was incorporated, the system of government was somewhat altered. Until that time the executive committee had been composed of president, vice-president, secretary, treasurer, as well as stage, business, and publicity managers; all of these officers had been elected by the general body. It was found, however, that members elected to technical offices were not always qualified to fill them hence under the new organization the executive committee is made up of the customary four offices - president, vice-president, secretary, and treasurer - and four members at large, all of whom are elective except the secretary. This latter office together with the more technical offices are filled by appointment of the executive committee.

There are four other appointive offices which are filled by non-Guild members; namely, adviser, moderator, chaplin, and director. They are ex-officio members in an advisory capacity. The director, of course, is responsible for the production of all public presentations.

The organization has found that much of its work can be done by standing committees, the foremost of which are: the membership, telephone, playreading, and social committees, whose duties are self-explanatory. One other committee deserves a word of explanation; that is, the specialty

1. Such qualifications as character, ability, experience, and temperament are considered.

committee whose duty is to have prepared at all times short skits, monologues, and one-act plays which can be sent out, on request, to various parish organizations desiring entertainment at their meetings.

The Guild, too, has its position of honor. The title of Trouper is bestowed on the member who couples outstanding work in any field of production with character and integrity. Each season one member is raised to the honorary office by secret vote of the members, and the title is conferred, with an appropriate ceremony, by the director who is the Grand Trouper.

Production Problems During the first season the Guild operated at Presentation

Academy Auditorium. The difficulties encountered in producing plays on that small, none too well equipped stage, together with the fact that as it was located on the top floor all properties and furniture used had to be carried up and down three flights of stairs, caused the organization to move to the Woman's Club for the next season. The ten-foot scenery built for Presentation's Auditorium was wholly inadequate now, and it was necessary to discard it and construct new equipment.

The lack of an auditorium of its own has handicapped the Guild from the beginning. Both the Woman's Club and Columbia Auditorium where the Guild operated for three seasons, are available to the public which means that the Guild can have rehearsals¹ only when nothing else is scheduled, and that scenery can be built only when the stage is not in use.² The organization has practically no time for experiment; yet its settings have been authentic and attractive. Perhaps the most experimental set devised by the

1. Rehearsals also entail additional expense.

2. There have been occasions when the Guild having scheduled a dress rehearsal for Friday night and performance for Sunday night, has had to strike all settings, properties, etc., on short notice, for programs coming into the auditorium on Saturday.

Guild is that used for the production of the Lenten play, Ecce Agnus Dei.

This is a sculptural set consisting of five parallels of two levels, around the lower level of which is built two-tread stairs, thus effecting a three level stage.

Lighting The Guild has found that elaborate or lavish scenic effects are
and
Sound impractical, since they do not have their own stage, but that almost the same effect can be produced by the use of spot lights. The Lenten production is lighted by spots only, change of arrangement either accentuating the simplicity of the setting or creating an impression of the elaborate.¹

The production of the Ghost Train,² early in the Guild's career, demonstrated the importance of sound effects, and The First Legion showed the necessity for music concurrent with the acting. The building of equipment to produce the sound effects was possible, but having no orchestra of its own, the Guild found the problem of music more difficult of solution. Both problems, however, were solved by purchasing a complete sound system which includes microphone, amplifier, phonographic pick-up, and three loud speakers.³

Guild The Guild is, of necessity, self-supporting; and one of the
and the
Public most effective means of insuring a season is the sale of season tickets conducted by direct-by-mail solicitation, sales by individual members, and by a method that proved very effective during the first few years of the Guild's career - trouping one-act plays.⁴

1. The Last Supper scene in Ecce Agnus Dei was played behind a curtain of black cheesecloth. The only lights used in this scene were behind the curtain, thus depth and beauty were added to the picture.

2. For this play a special light machine was constructed, which produced the effect of train coaches dashing past the station.

3. This equipment cost \$225.

4. The Neighbors, with two casts, was presented without cost to over forty parishes in Louisville and the vicinity. This plan was started in 1933 and continued for three summers.

Plays One of the most difficult tasks facing the Guild is the choice of plays. Guild plays must have box office appeal and at the same time be free from any controversial matter in morals or philosophy.¹ For this reason each prospective play is read by the director, moderator, and the chaplin before a final decision is made. This method provides a guard against mistakes from three angles; dramatic, moral, and philosophical.

1. As careful as the Guild is, complaints are sometimes made. One person strenuously objected to the title of The Bishop Misbehaves.

CHAPTER VI
MUNICIPAL ACTIVITY

VI

Municipal Activity

Neighborhood One of the first endeavors in little theatre production in House

the United States came by way of the settlement house,¹ and Louisville was one of the first cities that fostered settlement work. No treatise of Louisville's little theatres would be complete without some mention of dramatic activity in the Louisville recreational centers and settlement houses.

Dramatic activity at Neighborhood House was organized in 1924 by Miss Elinor Strickland of Boston and carried on by Miss Elizabeth Wilson,² who was appointed the following year to take Miss Strickland's place. At the beginning of this activity no special group was formed, each club in the settlement being trained to participate in the plays produced and to do some creative things in the playwrighting line. The Community Players Club, an active group which interspersed one-act plays with social events, was soon formed at Neighborhood House, but its activity did not prevent the other clubs from engaging in dramatic work. They also built scenery, made costumes, and constructed lighting devices for their performances.

Children's Theatre Guild During 1930 the Children's Theatre Guild was organized and continued operations for two seasons; at the end of this time it became apparent that the organization was not self-supporting. An effort was made to amalgamate this group with the Little Theatre Company, but the Little Theatre had just been organized and was not yet ready for such an undertaking. Since the union could not be effected and since the Guild could no longer operate under its own power, the organization was discontinued.

1. MacGowan, Kenneth, op. cit., pp. 47-50.

2. Miss Wilson received her early training with the University of Louisville Players. She also took a course in drama and child technique at the Chicago Recreation School.

City's Dramatic activity under the auspices of the City's Recreation
Recreation Department was spasmodic until 1932. During the summer of that
Department year, Miss Wilson, who had been appointed instructor in dramatics, inaugurated
a play contest among all the playgrounds. This work was so successful that
dramatic activity in the Recreation Department developed under three classifi-
cations: summer playgrounds, community centers, and the service bureau.

The summer playground activity began in 1935 when dramatic groups with very flexible membership were organized on practically every playground in the city. These groups dramatized folk tales, gave plays on their own playgrounds, and took plays to Central Park, where the finals of the playground contest were held.

In line with these contests, the one-act play tournament which the Department conducted in 1932 was opened to any group in Louisville. This activity has grown steadily both in participants and audience until it was necessary in 1936 to divide the groups into junior, senior, and open competition classes.

During the summer of 1933 the Playmakers of the Division of Recreation took The Birthday of the Infanta to the Century of Progress where it was presented at the Children's Theatre on Enchanted Island in Chicago. The next few seasons found the playgrounds stressing dramatic activity along definite lines, in 1934 Indian folk lore predominated, in 1935 the Arabian Nights were the subject of interest, and in 1936 the Kentucky pioneer stories offered educational as well as dramatic possibilities.

The winter activity of the Department of Recreation has been concentrated in the community centers where small dramatic clubs for all-age groups have been formed and plays frequently given. To foster this activity several institutes have been held in the city by the National Recreation Association.

The phase of dramatic activity designated as the Service Bureau conducts a "Costume Chest" under the direction of a W. P. A. sewing project, which has assembled all costumes used in the various plays and pageants given at Central Park. The Bureau has also established a consultant and coaching service which has been made available to churches and schools desiring assistance in dramatics.

These three phases of activity have not occupied the entire attention of the Department. Each Christmas the Department, together with the Mayor's Christmas Committee, has sponsored a children's play which was given at one of the downtown theatres; and for three summers programs were presented twice a week over W. L. A. P. and W. A. V. E. radio stations under the title of Peter and Polly on the Playgrounds. In 1936 the Junior League in cooperation with the Department presented The Christmas Nightingale at five Junior High Schools with children from the Recreation Department groups as the participants.

Marionette Shows One other phase of activity in settlement houses and playgrounds throughout the city deserves mention in any survey of this topic. Marionette shows under the supervision of Thomas Noonan, an expert in this field, have been included in the work done by the Department and have added a great deal of pleasure and entertainment to children and also to grown-ups.

CHAPTER VII

OTHER GROUPS

VII

Other Groups

The phenomenon of little theatre development has seen the rise and fall of many groups throughout the country. Some groups have been unable to overcome the financial difficulties presented; others have been promoted by some one person and when that person's efforts ceased, the organization went out of existence. Still other groups, being unable to justify their existence, have died through their own ineffectualness.

Louisville has had its little theatre organizations which have risen, and after a brief career, have ceased to exist.¹ Other clubs have had and continue to have, a spasmodic activity, giving an occasional play but having no definite little theatre existence.² For the sake of completeness, we must consider these endeavors.

Columbia One such organization was the Columbia Players which was founded
Players
by members of the Louisville Council of the Knights of Columbus
in 1929, and being an organization within an organization was hampered and
finally killed by over-administration.³

Louisville Several members of the Columbia Players who wished to continue
Civic
Theatre activity in the little theatre field organized a new club which
was called the Louisville Civic Theatre. Before it ceased operations the new
club produced eighteen plays in four seasons. There were two contributory
reasons for its failure: its last active season, 1936-1937, was not financially
successful, and it did not have one director in whose hands the entire

1. The Children's Theatre Guild was such a group.

2. Such a group is the Federal Players formed by employees of the Government, who usually present at least one play each season.

3. The organization was active for two seasons.

responsibility of production was reposed.¹ After a lapse of one year the Club tried to reorganize and did succeed in promoting several radio programs over W. G. R. C. broadcasting station, but to date that has been the final effort.

Blackfriars Guild One little theatre known as the Louisville Chapter of the Black-

friars Guild deserves to be mentioned at least for the idea behind its inception. The Blackfriars Guild was founded in Washington, D. C., in 1934, with the idea of building a national little theatre under that name.² The Louisville Chapter was established in 1935 by Rev. S. D. Rooney, O. P., who was its director. The group produced two plays³ and discontinued activity, probably because its director was transferred from Louisville, and the Club had not been in existence long enough to have solidified its administrative organization.

Y.M.H.A. Since the rise of the movement the Young Men's Hebrew Association of Louisville has supported a little theatre group at various times. A regular program of plays was presented during the 1930-1931 season, and the group showed some activity during the following season, but no definite sustained little theatre has resulted from this organization.

Sacred Heart Sacred Heart College, a Junior College for women, has been active in dramatic production, but the institution does not have a little theatre group, plays being produced under the auspices of different classes and clubs during the school year.

1. A managing director was appointed for the season but did not engage in the active direction of each play, nor was he responsible for those productions which he did not direct.

2. The Blackfriars Guild is still in existence as a unit of the Catholic Theatre Conference and has over twenty chapters throughout the United States.

3. The Monsignor's Hour and Joyous Season.

School
Activity

The schools of Louisville have included dramatics among their extra curricular activities, but there is no superintendent of Dramatic activity in the Louisville school system nor in the Parochial schools. This, however, has not deterred the dramatic activities of the schools. Plays are given more or less regularly, usually under the direction of a regular school teacher at the school; and the senior class play has become a tradition in most of the high schools for girls.

Parish
Dramatics

Parish dramatics in Louisville have increased steadily. The White House report made in 1933 states that of the 90 Protestant Churches surveyed, 40 reported regular dramatic activity. Many Catholic parishes, too, have regular dramatic activity; some have dramatic clubs, while in others plays are produced by clubs and sodalities.

CHAPTER VIII

CONTRIBUTIONS

VIII

Contributions

The little theatre movement is essentially a revolt against commercial domination because little theatres are established for love of drama and not for gain. The contributions of the little theatre in Louisville, as well as at large, can be divided into the influences on participants and community influence. The influence on participants is relatively greater than that on the community because the former is direct while the latter is indirect or reflected.

An Adjunct of Education In the professional theatre the opportunity for participation is afforded to comparatively few but in the little theatre there is both room and work for all who are genuinely interested in any phase of production; hence participation in little theatre activity presents a natural means of education for the individual.¹ The degree of this educative influence is dependent upon the individual but the possibilities are unlimited. While Louisville's little theatres do not intend to train people for the profession,² the fact that they have been stepping stones for many is indicative of the adequacy of individual training. The educative influence upon the community is less tangible in that it is produced either through the results of the finished production or by the influence of the individual participant upon those with whom he comes in contact.

Appreciation of Drama Closely allied to the educational influence of little theatres is the increase in the capacity for appreciation and enjoyment of drama resulting on the one hand from activity in the production

1. Collins, Sister Antoinette, S.C.N., The Drama an adjunct of Education, p.3.

2. Elizabeth Wilson, Rollo Wayne, and Thomas Doolan were successful in the professional world.

of plays and on the other from seeing good plays well done. It becomes increasingly difficult for trained participants or spectators to find any entertainment value in a second-rate play or production.¹

Social Influence Since active participation in little theatre work is conducive to objective as well as subjective stimulation, the social influence is of no little importance. One of the greatest contributions of the little theatre to the participant is the pleasurable and profitable employment of leisure time in the company of others actuated by the same motives. However, this fact may lead to a loss of community influence if the participant becomes so engrossed in the activity that he foregoes all others, thus limiting his circle of acquaintances to his fellow-workers in this particular field.²

Keeping the Drama Alive Although Louisville's little theatres were not formed with the idea of supplanting the professional stage, the decline of the "road" has lead to the production of current Broadway hits in an effort to keep the city informed of the latest developments in drama. This activity leaves but little time for the experimentation and original production so much to be desired in little theatre work; however, these organizations are fulfilling their mission in that they are keeping alive the spoken drama as exemplified on the stage.

Since the little theatre came into being in Louisville, the public response to the movement has been a little disappointing; it is obvious that a large part of the audience comes to see the players rather than the play; however, it is to be hoped that as a result of the gradual education of the

1. Ruth Wilson of the Little Theatre Company. (Interview, September 16, 1937.)
 2. Thelma Dolan of the Little Theatre Company. (Interview, June 22, 1938.)

public the little theatre audiences will be recruited from a larger group of people who have some genuine interest in the theatre.¹ That such a group is being formed can be readily seen from the steadily increasing unsolicited box-office sales. Furthermore this formation proves that the little theatre has taken a definite place in the cultural pattern of the city, and that the future of the movement is relatively assured by the support of this additional audience.

There seems, at present, to be a slight tendency towards the return of the "road", which if it is successful, will change the entire future of the little theatre because the obvious box-office shows will be done here professionally, thus giving the little theatre an opportunity to become an experimental laboratory wherein revivals, experiments with modernist technique, and first performances are given equal opportunity. There are many things to be desired for the future of the movement in Louisville, foremost of which is the revival of the Children's Theatre accompanied by the appointment of a supervisor of dramatic activity in the schools. In the University a department of dramatic art having at its disposal an auxiliary stage for rehearsal and experimental work would do much to further the educational and cultural value of the little theatre. Of no less importance is the acquisition of a permanent home for each of the major producing organizations in order that they may have an opportunity to follow out to their logical conclusion such experiments as have been mentioned as well as those of a more technical nature.

1. Letter from Barry Bingham to Fred Karem, September 1, 1937.

CONCLUSION

Conclusion

The development of the little theatre in Louisville exemplifies practically every phase of national or international development in that the city has organizations representative of each of the four major phases. In the field of the civic community theatre there is the Little Theatre Company; groups representative of the little theatre in institutions of higher learning are the University of Louisville Players and the Roswitha Dramatic Club of Nazareth College; the Catholic Theatre Guild of Louisville typifies the little theatre from a religious aspect; and the settlement little theatre influence comes through municipal activity in community and settlement centers.

These representatives of the four phases of Louisville's little theatre development have maintained their non-commercial aspect and have justified their existence by engaging in occasional experimentation resulting in new and unusual plays and by being dedicated primarily to the study of drama and dramatic art. Their activity in the study of drama has evolved a comparatively high standard of productions as an examination of the titles of plays produced reveals that the majority of them have been written by authors of the first rank.

All of Louisville's existing little theatres have been successful in dealing with the three major problems confronting them, those of organization, production, and public relations. However, the high efficiency attained by Louisville's little theatres in the mechanics of production has, thus far, been their greatest achievement.

APPENDICES

Appendix A

MAJOR PRODUCTIONS OF THE UNIVERSITY OF LOUISVILLE PLAYERS *

<u>PLAYS</u>	<u>AUTHORS</u>	<u>SEASON</u>
<u>Adam and Eva</u>	Bolton and Middleton	1933 - 1934
<u>Admirable Crichton, The</u>	Sir James Barrie	1917 - 1918
<u>Alice-Sit-By-The Fire</u>	Sir James Barrie	1935 - 1936
<u>Anchors</u>	Rollo Wayne	1928 - 1929
<u>As You Like It</u>	William Shakespeare	1937 - 1938
<u>Big Idea, The</u>	Clayton Hamilton	1925 - 1926
<u>Billy</u>	George Cameron	1929 - 1930
<u>Bonds of Interest, The</u>	Jacinto Benazente	1924 - 1925
<u>Boy Meets Girl</u>	Bella and Samuel Spewack	1937 - 1938
<u>Chains</u>	Elizabeth Baker	1927 - 1928
<u>Children of the Moon</u>	Martin Flavin	1926 - 1927
<u>Chinese Puzzle, The</u>	Marion Bower	1923 - 1924
<u>Cradle Snatcher, The</u>	Boyd Martin	1916 - 1917
<u>Cradle Song, The</u>	G. Martinez-Sierra	1932 - 1933
<u>Crime at Blossoms</u>	Mordant Sharpe	1932 - 1933
<u>Devil's Disciple, The</u>	George Bernard Shaw	1926 - 1927
<u>Dolly Reforming Herself</u>	Henry Arthur Jones	1925 - 1926
<u>Don</u>	Rudolph Besier	1923 - 1924
<u>Double Door</u>	Elizabeth McFadden	1934 - 1935
<u>Dover Road, The</u>	A. A. Milne	1924 - 1925

* Compiled from Mr. Boyd Martin's records and scrapbooks.

<u>Eliza Comes to Stay</u>	H. V. Emond	1923 - 1924
<u>Enemy of the People, An</u>	Henrik Ibsen	1934 - 1935
<u>Engaged</u>	W. S. Gilbert	1917 - 1918
<u>Expressing Willie</u>	Rachel Crothers	1928 - 1929
<u>Fanny and the Servant Problem</u>	Jerome K. Jerome	1919 - 1920
<u>Garden of Memories, The</u>	Fred J. Karem	1933 - 1934
<u>Goose Hangs High, The</u>	Lewis Beach	1930 - 1931
<u>Green Stockings</u>	A. E. W. Mason	1918 - 1919
<u>Grumpy</u>	Horace Hodges	1924 - 1925
<u>Gypsy Trail, The</u>	Robert Housum	1930 - 1931
<u>Hells Bells</u>	Barry Connors	1928 - 1929
<u>Hell Bent For Heaven</u>	Hatcher Hughes	1925 - 1926
<u>Her Husband's Wife</u>	A. E. Thomas	1921 - 1922
<u>Her Western Romeo</u>	Sidney Toler	1929 - 1930
<u>Hobson's Choice</u>	Harold Brighthouse	1923 - 1924
<u>Honeymoon, The</u>	J. Tobin	1918 - 1919
<u>If Four Walls Told</u>	Edward Percy	1928 - 1929
<u>I'll Leave It to You</u>	Noel Coward	1926 - 1927
<u>It Never Rains</u>	Aurania Rouveret	1931 - 1932
<u>Importance of Being Earnest, The</u>	Oscar Wilde	1933 - 1934
<u>Ivory Door, The</u>	A. A. Milne	1933 - 1934
<u>Jack Straw</u>	W. Somerset Maugham	1934 - 1935
<u>Just Suppose</u>	A. E. Thomas	1923 - 1924
<u>June Moon</u>	Ring Lardner	1932 - 1933

<u>Kempey</u>	Nugent and Nugent	1931 - 1932
<u>Kick In</u>	Willard Mack	1931 - 1932
<u>Little Women</u>	Louisa Alcott	1922 - 1923
<u>Mama's Affair</u>	Rachel Butler	1922 - 1923
<u>Mary the Third</u>	Rachel Crothers	1926 - 1927
<u>Mice and Men</u>	Madeline L. Ryley	1915 - 1916
<u>Midsummer Night's Dream</u>	William Shakespeare	1919 - 1920
<u>Minick</u>	Kaufman and Ferber	1925 - 1926
<u>Mr. Pim Passes By.</u>	A. A. Milne	1935 - 1936
<u>Mrs. Partridge Presents</u>	Kennedy and Hawthorne	1927 - 1928
<u>Monna Vanna</u>	Maurice Maeterlinck	1921 - 1922
<u>Much Ado About Nothing</u>	William Shakespeare	1935 - 1936
<u>My Lady's Dress</u>	Edward Knoblock	1928 - 1929
<u>Nine Till Six</u>	Aimee and Philip Stuart	1930 - 1931
<u>Nothing But the Truth</u>	James Montgomery	1934 - 1935
<u>Old Lady 31</u>	Rachel Crothers	1934 - 1935
<u>Only 38</u>	A. E. Thomas	1922 - 1923
<u>Othello</u>	William Shakespeare	1929 - 1930
<u>Paola and Francesca</u>	Stephen Phillips	1927 - 1928
<u>Perkins</u>	Douglas Murray	1929 - 1930
<u>Phidias</u>	Rollo Wayne	1916 - 1917
<u>Pillars of Society</u>	Henrik Ibsen	1922 - 1923
<u>Playboy of the Western World, The</u>	J. M. Synge	1936 - 1937
<u>Post Road</u>	Steele and Mitchell	1937 - 1938
<u>Pursuit of Happiness, The</u>	Langner and Langner	1936 - 1937

<u>Rolling Stones</u>	Unknown	1927 - 1928
<u>Romantic Young Lady, The</u>	G. Martinez-Sierra	1927 - 1928
<u>Romeo and Juliet</u>	William Shakespeare	1926 - 1927
<u>Scrap of Paper, A</u>	Victorien Sardou	1916 - 1917
<u>Secrets</u>	Besier and Edginton	1931 - 1932
<u>Seven Sisters</u>	Edith Ellis	1937 - 1938
<u>Seventeen</u>	Booth Tarkington	1924 - 1925
<u>She Stoops to Conquer</u>	Oliver Goldsmith	1922 - 1923
<u>Sky Rocket, The</u>	Mark Reed	1930 - 1931
<u>Spring Dance</u>	Philip Barry	1936 - 1937
<u>Successful Calamity, A</u>	Clare Kummer	1924 - 1925
<u>Swan, The</u>	Ferne Molner	1925 - 1926
<u>Tavern, The</u>	George M. Cohan	1934 - 1935
<u>Taming of the Shrew, The</u>	William Shakespeare	1930 - 1931
<u>Temper and Temperment</u>	Boyd Martin	1920 - 1921
<u>Thousand Years Ago, A</u>	Percy MacKaye	1929 - 1930
<u>Three-Cornered Moon</u>	Gertrude Tonkonogy	1934 - 1935
<u>Trelawney of the "Wells"</u>	Sir Arthur Wing Pinero	1918 - 1919
<u>Truth, The</u>	Clyde Fitch	1921 - 1922
<u>Two Orphans, The</u>	Adolph D'Emery	1936 - 1937
<u>Ugly Duckling, The</u>	Boyd Martin	1920 - 1921
<u>We've Got to Have Money</u>	Edward Laska	1932 - 1933
<u>When Knighthood was in Flower</u>	Paul Kester	1932 - 1933
<u>Wisdom Tooth, The</u>	Marc Connelly	1931 - 1932
<u>You Never Can Tell</u>	George Bernard Shaw	1914 - 1915
<u>Youngest, The</u>	Philip Barry	1933 - 1934

Appendix B

LION'S CLUB PRIZE WINNERS *

- 1926 - Hugh Sutton
- 1927 - Hubert Rice
- 1928 - Helen Anderson
- 1929 - Fred J. Karem
- 1930 - Edward Goodin
- 1931 - T. Dudley Musson
- 1932 - Mary Gans
- 1933 - Edward L. Nicklies
- 1934 - Louis Lusky
- 1935 - Sheppard Musson and Leroy Cooper
- 1936 - Sheppard Musson
- 1937 - William Kanzinger
- 1938 - John Lepping

* Compiled from Mr. Boyd Martin's records and scrapbooks.

Appendix C

PLAYS PRODUCED BY THE ALUMNI PLAYERS *

<u>PLAYS</u>	<u>AUTHOR</u>	<u>SEASON</u>
<u>Bird in Hand</u>	John Drinkwater	1930 - 1931
<u>Boomerang</u>	Smith and Mapes	1930 - 1931
<u>Constant Wife, The</u>	W. Somerset Maugham	1930 - 1931
<u>Copperhead, The</u>	Augustus Thomas	1927 - 1928
<u>Cricket of Palmy Day, The</u>	Augustus Thomas	1931 - 1932
<u>Dear Brutus</u>	Sir James M. Barrie	1928 - 1929
<u>Helena's Boys</u>	Ida L. Ehrlich	1929 - 1930
<u>Just Like Judy</u>	Ernest Denny	1928 - 1929
<u>Man With a Load of Mischief</u>	Ashley Dukes	1929 - 1930
<u>Olympia</u>	Fernac Molner	1931 - 1932
<u>Pigeon, The</u>	John Galsworthy	1927 - 1928
<u>Polly With a Past</u>	Middleton and Bolton	1927 - 1928
<u>Salt Water</u>	Golden and Jarrett	1931 - 1932
<u>School for Scandal, The</u>	Richard Brinsley Sheridan	1929 - 1930
<u>Truth About Blayds, The</u>	A. A. Milne	1927 - 1928
<u>Wedding Bells</u>	Salisbury Field	1928 - 1929
<u>Woman's Way, A</u>	Thomas Buchanan	1927 - 1928

* Compiled from Mr. Boyd'Martin's records and scrapbooks.

Appendix D

PLAYS PRODUCED BY THE LITTLE THEATRE COMPANY *

<u>PLAYS</u>	<u>AUTHOR</u>	<u>SEASON</u>
<u>Accent on Youth</u>	Samson Raphaelson	1935 - 1936
<u>And So to Bed</u>	James B. Fagan	1936 - 1937
<u>Animal Kingdom, The</u>	Philip Barry	1936 - 1937
<u>Berkeley Square</u>	John L. Balderston	1932 - 1933
<u>Brief Moment</u>	S. N. Behrman	1934 - 1935
<u>Camille</u>	Alexandre Dumas, Fils	1933 - 1934
<u>Circle, The</u>	W. Somerset Maugham	1937 - 1938
<u>Common Clay</u>	Cleves Kinkead	1937 - 1938
<u>Damsel in Distress, The</u>	Hay and Wodehouse	1932 - 1933
<u>Dangerous Corner</u>	J. B. Priestley	1937 - 1938
<u>Diana's Play</u>	Credo Harris	1933 - 1934
<u>Fly Away Home</u>	Bennett and White	1935 - 1936
<u>Front Page</u>	Hecht and MacArthur	1937 - 1938
<u>Hay Fever</u>	Noel Coward	1934 - 1935
<u>Kind Lady</u>	Edward Chodorov	1936 - 1937
<u>Late Christopher Bean, The</u>	Sidney Howard	1936 - 1937
<u>Lombardi, Ltd.</u>	Frederic and Fanny Hatton	1933 - 1934
<u>Lucky Sam McCarver</u>	Sidney Howard	1932 - 1933

* Compiled from Mr. Boyd Martin's records and scrapbooks.

<u>March Hares</u>	Harry W. Gribble	1934 - 1935
<u>Mrs. Moonlight</u>	Benn W. Levy	1935 - 1936
<u>One Sunday Afternoon</u>	James Hagan	1934 - 1935
<u>Perfect Alibi, The</u>	A. A. Milne	1933 - 1934
<u>Petticoat Influence</u>	Neil Grant	1933 - 1934
<u>Queen Was in the Parlor, The</u>	Noel Coward	1936 - 1937
<u>Romance</u>	Edward Sheldon	1935 - 1936
<u>Royal Family</u>	Kaufman and Ferber	1932 - 1933
<u>See Naples and Die</u>	Elmer Rice	1932 - 1933
<u>Small Miracle</u>	Norman Krasna	1935 - 1936
<u>Stage Door</u>	Kaufman and Ferber	1937 - 1938
<u>Wind and the Rain, The</u>	Merton Hodges	1934 - 1935

Appendix E

PLAYS PRODUCED BY THE ROSWITHA DRAMATIC CLUB *

<u>PLAYS</u>	<u>AUTHOR</u>	<u>SEASON</u>
<u>Adventures of Lady Ursula, The</u>	Anthony Hope	1925 - 1926
<u>Blossoming of Mary Anne, The</u>	Marion Short	1931 - 1932
<u>Castle Comedy, The</u>	Thomas Buchanan	1926 - 1927
<u>Don't Count Your Chickens</u>	Wilbur Braun	1934 - 1935
<u>Everyman</u>	Anonymous	1927 - 1928
<u>Flame Leaps Up, The</u>	Daniel A. Lord, S. J.	1930 - 1931
<u>Goodnatured Man, The</u>	Oliver Goldsmith	1934 - 1935
<u>Gauntlet of Faith, The</u>	Dorothy Painter	1923 - 1924
<u>Little Women</u>	Louisa Alcott	1931 - 1932
<u>Ladies in Waiting</u>	Cyril Campion	1935 - 1936
<u>Monsieur Beaucaire</u>	Booth Tarkington	1930 - 1931
<u>Not So Long Ago</u>	Arthur Richman	1925 - 1926
<u>Peg O' My Heart</u>	J. Hartley Manners	1932 - 1933
<u>Pomander Walk</u>	Louis N. Parker	(1924 - 1925) (1932 - 1933)
<u>Quality Street</u>	Sir James M. Barrie	(1923 - 1924) (1936 - 1937)

* Compiled from minutes, records, and scrapbook of the Roswitha Players.

<u>Rivals, The</u>	Richard Brinsley Sheridan	1929 - 1930
<u>Romancers, The</u>	Edmond Rostand	1929 - 1930
<u>She Stoops to Conquer</u>	Oliver Goldsmith	1927 - 1928
<u>Sir Folly</u>	Daniel A. Lord, S. J.	1930 - 1931
<u>Smilin' Through</u>	Allan Langdon Martin	1937 - 1938
<u>Trelawney of the "Wells"</u>	Sir Arthur Wing Pinero	1928 - 1929
<u>Twelfth Night, The</u>	William Shakespeare	1935 - 1936

Appendix F

PLAYS PRESENTED BY THE CATHOLIC THEATRE GUILD OF LOUISVILLE *

<u>PLAYS</u>	<u>AUTHOR</u>	<u>SEASON</u>
<u>Applesauce</u>	Barry Connors	1933 - 1934
<u>Adam and Eva</u>	Bolton and Middleton	1932 - 1933
<u>Behold the Lamb</u>	Daniel A. Lord, S. J.	1934 - 1935
<u>Big Hearted Herbert</u>	Sophie Kerr	1935 - 1936
<u>Bishop Misbehaves, The</u>	Frederick Jackson	1937 - 1938
<u>Broken Dishes</u>	Martin Flavin	1937 - 1938
<u>Cinderella's Grandmother</u>	Fred J. Karem	1936 - 1937
<u>Ecce Agnus Dei</u>	Fred J. Karem	(1935 - 1936) (1936 - 1937) (1937 - 1938)
<u>Fanny and the Servant Problem</u>	Jerome K. Jerome	1934 - 1935
<u>First Legion, The</u>	Emmet Lavery	1936 - 1937
<u>Ghost Train, The</u>	Arnold Ridley	1934 - 1935
<u>Growing Pains</u>	Aurania Rouverol	1935 - 1936
<u>Importance of Being Earnest, The</u>	Oscar Wilde	1937 - 1938
<u>Intimate Strangers</u>	Booth Tarkington	1931 - 1932
<u>Neighbors, The</u>	Zona Gale	1933 - 1934
<u>Passing of the Third Floor Back</u>	Jerome K. Jerome	1932 - 1933

* Compiled from minutes, scrapbook, and records of the Catholic Theatre Guild.

<u>Remote Control</u>	Fuller and Jackson	1936 - 1937
<u>Road to Bethlehem, The</u>	Fred J. Karem	1934 - 1935
<u>Seven Keys to Baldpate</u>	George M. Cohan	1935 - 1936
<u>Shannons of Broadway, The</u>	James Gleason	1934 - 1935
<u>Skidding</u>	Aurania Rouverol	1933 - 1934
<u>So This Is London</u>	Arthur Goodrich	1932 - 1933
<u>Way of Sorrows, The</u>	Fred J. Karem	1933 - 1934
<u>Widow in Green, A</u>	Lea Freeman	1933 - 1934

Appendix G

PLAYS PRODUCED BY THE LOUISVILLE CIVIC THEATRE *

<u>PLAYS</u>	<u>AUTHOR</u>	<u>SEASON</u>
<u>Alarm Clock, The</u>	Avery Hopwood	1933 - 1934
<u>Bad Man, The</u>	Porter Emerson Browne	1935 - 1936
<u>Barker, The</u>	Kenyon Nicholson	1934 - 1935
<u>Best People, The</u>	Gray and Hopwood	1934 - 1935
<u>End of the Trail, The</u>	Unknown	1932 - 1933
<u>Enemy, The</u>	Channing Pollock	1934 - 1935
<u>Jonsey</u>	Morrison and Toohey	1933 - 1934
<u>Just Suppose</u>	A. E. Thomas	1935 - 1936
<u>Loose Moments</u>	Savage and Hobbs	1935 - 1936
<u>Louder Please</u>	Norman Krasna	1935 - 1936
<u>Nancy's Private Affair</u>	Myron C. Pagan	1932 - 1933
<u>Now Comes the Plaintiff</u>	Grace Ruthenburg	1935 - 1936
<u>On Trial</u>	Elmer Rice	1933 - 1934
<u>Patsy, The</u>	Barry Connors	1933 - 1934
<u>Solid South, The</u>	Lawton Campbell	1933 - 1934
<u>Squall, The</u>	Jean Bart	1933 - 1934
<u>Take My Advice</u>	Elliott Lester	1934 - 1935
<u>This Thing Called Love</u>	Edwin Burke	1934 - 1935

* Taken from letterhead and records of Eugene Beckman, former president of the Club.

Appendix H

LIST OF PLAYS PRODUCED BY THE PLAYERS CLUB *

<u>PLAYS</u>	<u>AUTHOR</u>
<u>Anthony and Anna</u>	St. John Ervine
<u>Arizona</u>	Augustus Thomas
<u>Diplomacy</u>	Victorien Sardou
<u>Fanny's First Play</u>	George Bernard Shaw
<u>He Who Gets Slapped</u>	Andreyev Leonid
<u>Ice Bound</u>	Owen Davis
<u>John Ferguson</u>	St. John Ervine
<u>Lady Windemere's Fan</u>	Oscar Wilde
<u>Purple Beast</u>	Bonna Dunkerson
<u>Queen's Husband</u>	Robert Sherwood
<u>R. U. R.</u>	Karel Capek
<u>Secret Service</u>	William Gillette
<u>Sun Up</u>	Lulu Vollmer
<u>Swamp Bird</u>	Cale Young Rice
<u>They Knew What They Wanted</u>	Sidney Howard
<u>Torch Bearers, The</u>	George Kelly
<u>Whiteheaded Boy, The</u>	Lennox Robinson

* This is not a complete list of the plays presented by the Players Club as no accurate records were preserved. This list was compiled from information given by Wm. Hoke Camp, former president of the Club.

Appendix I

AUTHORS OF PLAYS PRODUCED BY LOUISVILLE'S LITTLE THEATRES

Andreyev, Leonid	<u>He Who Gets Slapped</u>
Baker, Elizabeth	<u>Chains</u>
Balderston, John L.	<u>Berkeley Square</u>
Barrie, James M.	<u>Admirable Crichton</u>
	<u>Alice-Sit-By-the-Fire</u>
	<u>Dear Brutus</u>
	<u>Quality Street</u>
Barry, Philip	<u>The Animal Kingdom</u>
	<u>The Joyous Season</u>
	<u>The Youngest</u>
Bart, Jean	<u>The Squall</u>
Behrman, S. N.	<u>Brief Moment</u>
Benavente, Jacinto	<u>The Bonds of Interest</u>
Beach, Lewis	<u>The Goose Hangs High</u>
Bennett, Dorothy (with Irving White)	<u>Fly Away Home</u>
Besier, Rudolph	<u>Don</u>
	<u>Secrets</u> (with May Edginton)
Bower, Marion	<u>The Chinese Puzzle</u>
Brighthouse, Harold	<u>Hobson's Choice</u>
Broun, Wilbur	<u>Don't Count Your Chickens</u>
Browne, Porter E.	<u>The Bad Man</u>
Buchanan, Thomas	<u>The Castle Comedy</u>
	<u>A Woman's Way</u>
Burke, Edwin	<u>This Thing Called Love</u>
Butler, Rachel	<u>Mama's Affair</u>
Cameron, George	<u>Billy</u>
Campbell, Lawton	<u>The Solid South</u>
Campion, Cyril	<u>Ladies in Waiting</u>
Capek, Karel	<u>R. U. R.</u>

Cohan, George M.	<u>Seven Keys to Baldpate</u> <u>The Tavern</u>
Connelly, Mark	<u>The Wisdom Tooth</u>
Connors, Barry	<u>Applesauce</u> <u>Hells Bells</u> <u>The Patsy</u>
Coward, Noel	<u>Hay Fever</u> <u>I'll Leave It to You</u> <u>The Queen Is in the Parlor</u>
Crothers, Rachel	<u>Expressing Willie</u> <u>Old Lady 31</u>
Davis, Owen	<u>Icebound</u>
D'Emery, Adolph (Translation by Hart Jackson)	<u>The Two Orphans</u>
Denny, Ernest	<u>Just Like Judy</u>
Drinkwater, John	<u>Bird in Hand</u>
Dukes, Ashley	<u>Man With a Load of Mischief</u>
Dumas, Alexandre, fils	<u>Camille</u>
Dunkerson, Bonna	<u>The Purple Beast</u>
Ellis, Edith	<u>Seven Sisters</u>
Ehrlich, Ida L.	<u>Helena's Boys</u>
Ervine, St. John	<u>Anthony and Anna</u> <u>John Ferguson</u>
Esmond, E. C.	<u>Eliza Comes to Stay</u>
Fagan, James B.	<u>And So To Bed</u>
Fagan, Myron C.	<u>Nancy's Private Affair</u>
Ferber, Edna (with George S. Kaufman)	<u>Minick</u> <u>The Royal Family</u> <u>Stage Door</u>
Field, Salisbury	<u>Wedding Bells</u>
Fitch, Clyde	<u>The Truth</u>

Flavin, Martin	<u>Broken Dishes</u> <u>Children of the Moon</u>
Gale, Zona	<u>The Neighbors</u>
Galsworthy, John	<u>The Pigeon</u>
Gilbert, W. S.	<u>Engaged</u>
Gillette, William	<u>Secret Service</u>
Goldsmith, Oliver	<u>She Stoops to Conquer</u> <u>The Goodnatured Man</u>
Golden, John (with Dan Jarrett)	<u>Salt Water</u>
Gleason, James	<u>The Shannons of Broadway</u>
Goodrich, Arthur	<u>So This Is London</u>
Gray, David (with Avery Hopwood)	<u>The Best People</u>
Hamilton, Clayton	<u>The Big Idea</u>
Harris, Credo	<u>Diana's Play</u>
Hay, Ian (with P. G. Wodehouse)	<u>A Damsel in Distress</u>
Hecht, Ben (with Charles MacArthur)	<u>The Front Page</u>
Hodges, Horace	<u>Grumpy</u>
Hodges, Merton	<u>The Wind and The Rain</u>
Hopwood, Avery	<u>The Alarm Clock</u>
Housum, Robert	<u>The Gypsy Trail</u>
Howard, Sidney	<u>The Late Christopher Bean</u> <u>Lucky Sam McCarvery</u> <u>They Knew What They Wanted</u>
Hughes, Hatcher	<u>Hell Bent For Heaven</u>
Ibsen, Henrik	<u>An Enemy of the People</u> <u>The Pillars of Society</u>
Jackson, Frederick	<u>The Bishop Misbehaves</u>
Jerome, Jerome K.	<u>Fanny and the Servant Problem</u> <u>The Passing of the Third Floor Back</u>

Jones, Henry Arthur

Dolly Reforming Herself

Karem, Fred J.

Cinderella's Grandmother
Ecce Agnus Dei
Garden of Memories
Road to Bethlehem
Way of Sorrows

Kaufman, George S.
(with Edna Ferber)

The Royal Family
Minick
Stage Door

Kelly, George

The Torch Bearers

Kennedy, Mary
(with Ruth Hawthorne)

Mrs. Partridge Presents

Kerr, Sophie

Big Hearted Herbert

Kester, Paul

When Knighthood Was in Flower

Kinkead, Cleves

Common Clay

Krazna, Norman

Small Miracle

Kummer, Clare

A Successful Calamity

Langner, Lawrence and Armina

Pursuit of Happiness

Lardner, Ring

June Moon

Laska, Edward

We've Got to Have Money

Lavery, Emmet

The First Legion
Monsignor's Hour

Lester, Elliott

Take My Advice

Levy, Benn W.

Mrs. Moonlight

Lord, Daniel A., S. J.

Behold the Lamb
The Flame Leaps Up
Sir Folly

Mack, Willard

Kick In

MacKaye, Percy

A Thousand Years Ago

Maeterlinck, Maurice

Monna Vanna

Manners, J. Hartley

Peg O' My Heart

Mapes, Victor

The Boomerang

Martin, Allan Langdon	<u>Smilin' Through</u>
Martin, Boyd	<u>The Cradle</u> <u>Temper and Temperment</u> <u>The Ugly Duckling</u>
Mason, A. E. Q.	<u>Green Stockings</u>
McFadden, Elizabeth	<u>Double Door</u>
Molnar, Fernec	<u>Olympia</u> <u>The Swan</u>
Monaghan, W. Somerset	<u>The Circle</u> <u>The Constant Wife</u> <u>Jack Straw</u>
Morrison, Anne (with John Toohey)	<u>Jonsey</u>
Middleton, George (with Guy Bolton)	<u>Adam and Eva</u> <u>Polly With a Past</u>
Milne, A. A.	<u>The Dover Road</u> <u>The Ivory Door</u> <u>Mr. Pim Passes By</u> <u>The Truth About Blayds</u>
Montgomery, James	<u>Nothing But the Truth</u>
Murray, Douglas	<u>Perkins</u>
Nicholson, Kenyon	<u>The Barker</u>
North, Clyde (with Fuller and Nelson)	<u>Remote Control</u>
Nugent, J. C. and Elliott	<u>Kempy</u>
Painter, Dorothy	<u>The Gauntlet of Faith</u>
Parker, Louis N.	<u>Pomander Walk</u>
Percy, Edward	<u>If Four Walls Told</u>
Phillips, Stephen	<u>Paola and Francesca</u>
Pinero, Sir Arthur Wing	<u>Trelawney of the Wells</u>
Pollock, Channing	<u>The Enemy</u>
Reed, Mark	<u>The Skyrocket</u>

Priestley, J. P.	<u>Dangerous Corner</u>
Rice, Cole Young	<u>Swamp Bird</u>
Rice, Elmer	<u>On Trial</u> <u>See Naples and Die</u>
Richman, Arthur	<u>Not So Long Ago</u>
Ridley, Arnold	<u>The Ghost Train</u>
Robinson, Lennox	<u>The Whiteheaded Boy</u>
Rostand, Edmond	<u>The Romancers</u>
Rouverol, Aurania	<u>Growing Pains</u> <u>It Never Rains</u> <u>Skidding</u>
Ruthenberg, Grace	<u>Now comes the Plaintiff</u>
Ryley, Madeline L.	<u>Mice and Men</u>
Sardou, Victorien	<u>Diplomacy</u>
Savage, Courtney (with Bertram Hobbs)	<u>Loose Moments</u>
Shakespeare, William	<u>As You Like It</u> <u>Midsummer Night's Dream</u> <u>Much Ado About Nothing</u> <u>Othello</u> <u>Romeo and Juliet</u> <u>The Taming of the Shrew</u> <u>The Twelfth Night</u>
Sharpe, Mordont	<u>Crime at Blossoms</u>
Shaw, George Bernard	<u>The Devil's Disciple</u> <u>You Never Can Tell</u> <u>Fanny's First Play</u>
Sheridan, Richard Brinsley	<u>The Rivals</u> <u>The School for Scandal</u>
Sherwood, Robert	<u>Queen's Husband</u>
Short, Marion	<u>The Blossoming of Mary Anne</u>
Steele, Wilbur (with Norma Mitchell)	<u>Post Road</u>
Stuart, Philip and Aimee	<u>Nine Till Six</u>

Sierra, G. Martinez

The Cradle Song
The Romantic Young Lady

Synge, J. M.

The Playboy of the Western World

Tarkington, Booth

The Intimate Strangers
Monsieur Beaucaire
Seventeen

Thomas, A. E.

Her Husband's Wife
Just Suppose
Only 38

Thomas, Augustus

Arizona
The Copperhead
The Cricket of Palmy Days

Tobin, J.

The Honeymoon

Toler, Sidney

Her Western Romeo

Tonkonogy, Gertrude

Three Cornered-Moon

Vollmer, Lulu

Sun Up

Wayne, Rollo

Anchors
Phidias

Wilde, Oscar

The Importance of Being Earnest
Lady Windemere's Fan

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- Minute Book of The Roswitha Dramatic Club in possession of Fred J. Karem, 315 Louisville Trust Bldg., Louisville, Ky.
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- Minute Book of The Catholic Theatre Guild of Louisville Incorporated in possession of Miss Margaret Driscoll, 1733 Chichester Ave., Louisville, Ky.
- Scrapbook of The Catholic Theatre Guild of Louisville Incorporated in possession of Fred J. Karem.
- Records of Dramatic Activity in the Department of Recreation in the office of the Director of Dramatic Activity, Central Park, Louisville, Ky.

Persons Interviewed

Boyd Martin, director of The Little Theatre Company and The University of Louisville Players.

Elizabeth Wilson, director of Dramatics with The Department of Recreation.

Barry Bingham, member of the Board of Governors of The Little Theatre Company.

William Hoke Camp, former president of The Players Club.

Sister Mary Eunice Rasin, S.C.N., former moderator of The Roswitha Dramatic Club.

Rev. Urban Nagel, O.P., director general of The Blackfriars Guild.

Hugh Sutton, member of The Little Theatre Company.

Ruth Wilson, member of The Little Theatre Company.

Eugene C. Beckman, former president of The Louisville Civic Theatre.

Louis Lusky, Lion's Club prize winner.

Thelma Dolan, member of Board of Governors of The Little Theatre Company.

Sister Mary Louis, O.S.U., member of the executive committee of The Catholic Theatre Conference.

Mary Jane Mansfield, former president of The Catholic Theatre Guild Incorporated.